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In This Issue

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By Philip H. Whitman, A. S. C.

RECOGNITION FOR THE CINEMATOGRAPHER
By Katherine Lipke

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TITLE	PHOTOGRAPHED BY
Inez from Hollywood	Arthur Edeson, **member A. S. C.**
The Early Bird	Charles E. Gilson, Neil Sullivan and John Geisel.
The Triflers	Wm. Euers
Tongues of Flame	Faxon Dean, **member A. S. C.**
Barriers Burned Away	Andre Barlatier
The Mine With the Iron Door	Glen MacWilliams
Argentine Love	Roy Hunt
The Last Man On Earth	Allen Davey
Husbands and Lovers	Tony Gaudio, **member A. S. C.**
Ramshackle House	Larry Williams and Bert Wilson
My Husband's Wives	Joe Valentine
The Tomboy	Milton Moore
Silk Stocking Sal	Lucien Andriot and Maynard Rudd
The Hurricane Kid	Virgil Miller
The Sign of the Cactus	Harry Newmann
Sandra	George Clarke
The Rattler	Frank Cotner
So This Is Marriage	John Arnold, **member A. S. C.**
The Lighthouse by the Sea	H. Lyman Broening, **member A. S. C.**
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The Dixie Handicap	Percy Hilburn
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American Cinematographer

Foster Goss, *Editor and Business Manager*
Board of Editors—Victor Milner, H. Lyman Broening, Karl Brown, Philip H. Whitman

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A. S. C. Roster

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Projectionist Controls Stage *of* Exhibition

A. S. C. Presents First Article *of* Projection Expert; Fellowship Is Stressed.

By Earl J. Denison

Close Connection *between* Cinematography *and* Projection *for* Perfect Presentation

This opening article for the projection department of the *American Cinematographer* will be confined chiefly to a personal message and greeting to the readers of this publication. I consider it a rare honor to be associated with a body of men who stand for progress as does the A. S. C., and have "arrived" only through hard, careful and painstaking work and constant study.

It is my privilege to count a great many of the members of the American Society of Cinematographers among my personal friends, and I know of the many noteworthy things that they have accomplished.

Likewise, I have personal friends among projectionists throughout the country, and I can say, as I do of the A. S. C. members, that I am surely familiar with the achievements of the projectionists. There are no branches of this great industry that have as many things in common as those of the projectionist and the cinematographer. Both will profit greatly by closer relationship and mutual understanding.

The American Society of Cinematographers, through this department, is extending to projectionists the hand of fellowship. Acquainted with projectionists as I am, I am sure every one of you will say to the A. S. C.: "I am pleased to meet you." I know that the Society will treasure your acquaintanceship most highly.

Participation Invited

We will try to make this department one of interest and value. We invite criticism and discussion. The necessity for proper projection is fast becoming recognized as one of the most important phases of the industry. Projection has steadily improved and must continue to improve. And the time will come soon when only those, who constantly apply themselves through study to the ramifications of their calling, can hope to progress in their chosen profession, not to mention the process of elimination that will set in for those who will attend to their positions with a minimum amount of effort.

Line of Least Resistance

The same has been and is true of the cinematographer, and the same will be true of the projectionist. Just as the cinematographer who follows the line of least resistance, who will not keep abreast of the progress in his profession much less trying to make progress in his own right—just as he must inevitably fall by the wayside, so will the projectionist, who pursues a similar course, find himself relegated to the discard. There has been rapid revolution in the scientific branches of the motion picture industry, and the projectionist cannot, in justice to himself, deny that he is not included in such branches.

Testing Ground

Proper projection in the studio and laboratory is of utmost importance to the director and the cinematographer. The projection room screen is their ultimate testing and judging ground. And unless they know absolutely that the picture is being projected at the proper speed, and that the screen has the proper brilliancy, they are unable to correctly judge action or photographic value.

Art In Itself

To properly project motion pictures in any studio or theatre is an art all to itself. One cannot be a first class projectionist unless he has at least working knowledge of electricity, optics, laws of light, mechanics, photography and innumerable other things connected with projection.

No matter how good a picture may be, how well it is advertised, how well the theatre is managed, how excellent the music—if the picture is not propertly projected on the screen, the presentation is marred. There are very few standards for projection as each theatre presents certain peculiar conditions to be overcome before projection can reach a high standard.

Not Haphazard

Projection should be built into the individual theatre, and be as much a part of it

(Continued on page 19)

Their Opinions *of the* New Department

SILAS E. SNYDER, *Western Director of Publicity for First National*:

"The inauguration of a Projection Department in CINEMATOGRAPHER should introduce a popular feature for everyone interested in motion photography, is or should be, interested in projection. A picture is nothing until it is screened. Until this time it is like a locomotive without steam.

"I have fresh in memory an incident that may be interesting. A big production was at work in Hollywood. The big stockholders lived in the east. More money was needed to complete the picture so two of the officials of the production company took a dozen reels of film back to New York to show the good work that had been done. There were two projection machines in the little theatre where the film was shown and the projectionist was said to be first class. The photography was in reality unsurpassed and the first reel proved it, but when the second reel started the Hollywood men were horrified to see their great picture so shadowy, greasy and obscure that they stopped porjection to investigate. Everything in the projection booth seemed to be all right. The projectors were in good running order, the current was strong, the carbons all right and the film certainly looked like it did when packed at the Hollywood laboratory. The third reel was beautifully screened but the fourth was so bad that the stockholders began to comment and ask unpleasant questions. Another investigation was made and it was discovered that in over-hauling the second projection machine some one had accidentally touched a lens and left an oily finger print upon it. This discovery in time saved the picture and drove home to all of us the importance of perfect projection. A reel on the screen is worth ten in the can, and perfect projection is the crown of perfect photography."

* * *

E. O. BLACKBURN, *Sales Manager,* ROTHACKER-ALLER LABORATORIES:

"Congratulations upon your progressive move to bring cinematography and projection into closer relationship. I sincerely hope that we can be of great help in this important promotion.

"Call upon me and the organization and institution which I have the privilege to represent when you need moral or material support in your highly commendable and proper advance."

* * *

GEORGE BANCROFT, *Actor*:—

"In my opinion, bringing cinematography and projection to a closer relationship is one of the greatest if not the greatest thought that has been advanced in the history of the industry, for without good photography, action and direction are bound to suffer, and without good projection, we cannot hope for a good screen presentation of our efforts. I say hats off to the AMERICAN CINEMATOGRAPHER for the progressive idea."

* * *

E. G. PATTERSON, *Sales Manager,* CONSOLIDATED FILMS INDUSTRIES, *Hollywood*:—

"It seems to me that anything that can be done to encourage more uniform and more thoughtful projection in the theatres is highly desirable. Your new Projection Department looks like a helpful move in the right direction."

Cutting Costs With Lenses

By Bert Glennon, A. S. C.

What Cinematographers Have Found They Need *in* Way *of* Lens Equipment

Light, the creator of shadows—the servant for some cinematographers and a master of others, an element of great power, a little of which is far reaching in its effect. Progressive cinematographers are endeavoring to control that little because photographic effects are more easily obtained, and its soft quality is more pleasing to the eye.

Compare the light of noonday to that of very early morning when the sun starts on its trip into the west. The shadows are soft and full of detail, the highlights are pleasing to look upon—while those shadows and highlights of the middle part of the day are without gradation and lack tones between light and shadow. The real beauty of the scene is destroyed because there is so much light used, and the result is sharp contrast and harsh rending of its true value. The same scene viewed or photographed during sun rise when less light is used is far more effective because of the tones between light and shadow.

Suitable Lens

The demand for lens that will enable the cinematographer to control and use that soft light for production is rapidly being emphasized to our lens manfacturers and those of foreign countries. Slowly they are responding to our call and we have hopes that soon we will see upon the market a set of motion picture lenses of great depth of focus, marginal definition, clear shadow quality and a speed of F point one. Mind I am saying nothing about a motion picture portrait lens —I will make a suggestion as to that in a few moments—please hear me out.

Electrical Expense Great

While in New York some time ago I had occasion to keep track of electrical expense on one of my pictures and found it to my surprise that it was a small fortune. I compared this expense item with that of other cameramen doing the same class of production as I was photographing and found they ran about the same, some more and some less.

After discussing this matter with our production manager, I promised to cut the electrical expense one quarter if he would buy me faster lenses. I was then using lenses working at F. 3. 5. and I bought a set of three that had speed of F. 3. 1., also a F. 1. 9 of three-inch focus to use for closeups and portrait heads. Where I formerly used two lights I now used only one. That cut down the amount of equipment. The electrical expense of the finished production ran one-third less than the last, and the quality improved one hundred per cent. The director was pleased because he was able to hold the spontaneity of his actors during the short waits for changes in set-ups for new scenes, and the use of less light made our effects easier to obtain. We finished four days under schedule.

Searches for Speed

My interest then in faster lens started a search for the product of the pioneer in ultra-speed lens. C. C. Minor offered a two-inch lens of a speed of F. 1.9. I made tests of this lens and found its shadows gray and no marginal definition. It would not do for general production work. I purchased one and Mr. Minor reconstructed this lens to obtain marginal definition and with it depth of focus. Still the quality of its shadows were gray so I had to keep it as an ace in the hole in case we worked late in the day and I needed the extra speed above F. 3.1. Mr. Minor, I believe, is now perfecting a lens that works at a speed of F. 1. 6.

The Bausch & Lomb Co. has perfected a lens that works at a speed of F. 2.7 with a focal length of two-inches. Its quality is pleasing and its depth of focus and marginal definition shows progress toward the ideal lens that the future will bring.

I am investing in a set of Carl lenses—a 50 mm., a 40 mm. and a 75 mm.—all working at a speed of F. 2. 7 which will not only keep my negative even, but cut my electrical bill away below the cost of my last picture.

So as far as high speed lenses are concerned I address the industry of lens manufacturers: give us high speed, depth of focus, marginal definition, quality of shadow and in different focal lengths.

Now for the portrait lens

(Continued on page 14)

Taking a Coal Mine's Picture

By Philip H. Whitman, A. S. C.

Narrow Escape *from* Fate *of* Kentucky Cave Explorer *in* Alabama Mine Cave-in

Old King Coal was a merry old soul
A merry old soul was he . . .

I have been many thousand feet up in the air (in an aeroplane), down under the surface of the sea in a submarine, speeded around a race course at a hundred mile clip in a racing car, clung desperately to the top of a passenger train going the limit all for "art's sake" and now I have taken a coal mine's picture, also for art's sake. Not that there is any great amount of art in connection with the interior of a coal mine but having once ventured into the bowels of the earth whence comes the precious black stuff, it has to be for something's sake or your second trip would never be made.

Dean and Whitman

The Thomas Meighan company under the direction of Eddie Sutherland, (his first directoral effect, by the way) was doing a picture called, "Coming Through," written by Paul Schofield from the original story by Jack Bethea. The locale of the story was in and about a large coal mine. After careful consideration, Birmingham, Alabama was picked as the most suitable location for the work at hand. The troupe had been working for perhaps two weeks when I received a wire to join them. The object was to assist Faxon Dean, A. S. C., on certain more or less intricate trick stuff in connection with some thrills.

PHILIP H. WHITMAN, A. S. C.
in miner's garb.

In Overalls

I found the entire staff from director to property boys dressed in overalls and wearing miners' caps. I wondered what the joke was. After ten minutes on top of a coal tipple (the place where coal is loaded into railroad cars) I found out just what the joke was (I had on a new gray suit); and hastily donned similar wearing apparel. Never again shall I make light of an actor's work as long as he has to remove a makeup. After scrubbing diligently for at least one hour each night I used to venture into the hotel lobby expecting momentarily to be thrown out into the street. The color line is rather finely drawn in Alabama.

Danger

Finally came the day when Director Sutherland said: "Well boys now we make the runaway 'trip' down inside the mine." For the benefit of the reader let me say that a "trip" in a coal miner's parlance is a string of coal cars which are pulled up the main slope of the mine on to the tipple by means of a cable. As it is the coal company's business to get out their coal as rapidly as possible, these trips are pulled a distance of perhaps two miles up a very steep slope at a terrific speed and under no circumstances are miners allowed to ride a trip. A manway is provided for them to walk in and out of the mine. Now the action of the story called for a trip to break away from the cable and go running away into the mine ending with a crash down in the workings. As Director Sutherland wanted the audience to feel as if they were actually on the runaway cars it was up to us to mount a camera on the trip. We were not going to be pulled up or out of the mine. We were going down into it!

"Safe Mine"

The mine chosen for this thriller was the Newcastle mine located about fifteen miles from Birmingham. It is known as a "safe" mine. A "safe" mine is one that is supposedly free from gases and in which open lights may be safely carried. This was a very essential item to us as we had to mount spot lights on the coal cars in order to secure the necessary light to photograph the path of the runaway. I don't know how the others of the troupe felt but personally I was rather nervous about the whole

This picture was taken about five miles down in the Newcastle Mine and shows the Thomas Meighan company after finishing the runaway scenes. In the car are Faxon Dean, A. S. C., (left) and Director Eddie Sutherland. The author is shown between the tracks at their right. Note the white lime spray covering the walls which acts as a preventative against gas.

thing. In order to reassure myself I mentioned to one of the old miners that it was a good thing for us that the mine was safe. He looked me over for perhaps a moment or two and then spoke up.

"Buddy," he said, "The only safe mine in this here country is the one what ain't dug yet."

Some reassurance! I had a vision of all the mine disasters of which I had read in scare heads in the daily press. I glanced at Faxon Dean just to see how he was taking it, but as he seemed outwardly calm I bucked up somewhat. How we must love our art!

"All ready boys!" shouted Director Sutherland as we finished lighting our miner's lights on our caps, for during the first two miles of our downward journey, at which point we were to hook on to an underground trolley line, it meant total darkness. One of the miners waved a signal to the man in the cable house. We all threw ourselves flat on the bottom of the cars (there not being sufficient head-room to even sit upright) the cable began to slack and the trip to move. We were off!

Down to—Where?

The transition from bright sunlight to sudden and complete blackness did little to restore my morale. As we were flat on our backs such feeble light as our carbide lamps gave forth served only to cast wierd shadows on the ceiling (I suppose it is called that) of the shaft which raced past us at an unbelievable rate of speed. It seemed as if we

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Recognition for the Cinematographer

By Katherine Lipke

Writer *in* "Preview" *of* L. A. Times Pleads *for* Proper Prestige *for* Cinematographic Artist

Since the cry for art and beauty on the screen has grown louder and louder the results gained in spectacular effects have been quite remarkable. Sets have increased in depth and beauty, and costumes fairly glimmer with rich luster. There seems to be a new mystery of light and shadow to each picture through which the stars themselves have merged far more than ever. Credit for this has been given to the directors for their ideas, to the stars for the new quality of their acting, to the ingenious technical men; in fact, to every one on the set but the cameraman.

The cameraman has played valet to a camera and a bunch of spotlights for years, trying to convince directors that the photography of a picture depended on just a little more than the focusing of a scene and the turning of a crank.

Now he has been given his chance. Directors have gradually allowed him to experiment with lighting, testing this and that procedure, until now we find lighting not only eliminating wrinkles, putting on weight and taking off hips, but also reflecting the mood of the picture.

It is a great help to an actress, this cooperation from the lights. There is the warm light of youth, the hard light of suffering and the soft mellow light of age and sweetness. For, according to cameramen, lights can express emotion as well as the stars themselves. By the adjusting of the various screens and lenses new and startling effects can be gained.

Now that the various actresses are realizing that their real art lies not in the beauty of their features, but in the projection of their real feeling through whatever age or make-up is necessary for the role, the task of the cameraman has gradually become easier. With Claire Windsor, Madge Bellamy, Corinne Griffith and others who heretofore have rather depended on their beauty now joining the ranks of those who are willing to depict age on the screen now and again, the difficulty of the eternal radiant spotlight has slightly dimmed. However, until a year or so ago, according to the cameraman, there were very few girls who were brave enough to face a hard light undiffused or softened. There seemed to be the fear that all would be lost if the public once saw them without the most youthful make-ups.

With the men it has always been different. Lines of character are lines of character and very little effort is made to eliminate them. That is one reason why the cameramen enjoy filming men rather than women. It appeals to the artistic in them to watch the lights play on the face with the lines, and the thought of eliminating those lines until the face has the general effect of a piece of paper is agony to their souls — if cameramen do have souls, which some directors are not yet ready to admit.

Among the women there are so few Duses —women who are sure enough of their art that they can let the lines fall where they may. The sacrifice of beauty for art is always at best a great sacrifice for the feminine sex. But Lillian Gish, Mae Marsh, ZaSu Pitts and a few others paved the way, and now any number are following.

Perhaps the most gratifying example of success along this line is the recent work of Colleen Moore in "So Big." As the toil-worn woman peddling vegetables and later as the old lady, her portrayal is far more gripping and realistic than as the pretty young girl. Colleen reveled in making herself quite the oldest woman possible and her cameraman delightedly aided her, for photographically, character counts for more than beauty with the man behind the lens.

It is the boast of Tony Gaudio, camerman for Norma Talmadge, that the fair Norma never sacrifices the power of a scene to the beauty of her face. In "Secrets" she at times appeared gaunt and very plain, but the scene when as the frontier wife she rocked her dead bady did not need a flood of light or a spotlight.

However, we do not want them plain all the time. We still want to be awed to silence by a shimmer of feminine loveliness. We have within us many "ohs" and "ahs" of admiration which we enjoy giving in tribute to beautiful photographic effects. And the pictures of the past few years have been full of them. "Dorothy Vernon of Haddon Hall," "The Thief of Bagdad," "Scaramouche," "Ramola"

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The Editors' Lens - - - - *focused by* FOSTER GOSS

A Rose by Any Other Name, But—

¶ If the physician were called medicine man; if the dramatic critic were called paper man; if the surgeon were called bone cutter or meat cutter—what would be the reaction of the members of those respective professions, not to mention the attitude among laymen generally?

¶ Yet, if one goes on the premise that the worker is to be identified by the chief physical object or element in his calling, the aforementioned terms would be more or less accurate, if inelegant.

¶ But no one wants to see the physician designated as the medicine man. The term casts out a derogatory meaning, it confuses the dignity of the medical profession with vague memories of practices among barbarians and savages; moreover, "physician" is just as accurate, if somewhat euphonius.

¶ But what is anathema to other professions, the cinematographer must accept as a label to which he is securely stuck and by which he is indexed by that vast knowing majority whose duty it is to, occasionally or otherwise, to discuss those responsible for cinematography. The cinematographer is still known as the cameraman. He derives his name from the instrument of his profession, rather than from the profession itself. He uses a camera for photography, therefore he must be a cameraman. The physician uses medicine for patients, therefore he must be a medicine man. Extremely logical, isn't it?

¶ True, "camera" and "man" are two innocent enough words as words go. The fact remains, however, that when applied to the man whose profession is motion photography, they are of the vintage when someone cast about for a description of the

person who presided at some temperamental machine from which emanated pictures that really moved. We don't know who invented the term cameraman, but we do know that the day when his inventiveness might have been reckoned as genius is dead and obsolete. So should be "cameraman," but it continues to live to give a strictly mechanical—and depreciatory—coloring to a profession to which the rudiments of mechanics is as matter of fact now as are the presses in turning out a book. And this is said with all respect to the mechanical achievements that make such things primarily possible.

¶ In other words, "cameraman" has become, in the final analysis, inaccurate. It tags a profession, rather than identifies it. It should have expired with "Black Maria" and other things of the age with which it properly kept company. The American Society of Cinematographers recognized this when it was founded more than six years ago. But it also recognized that it could not strike out the old name with the mere scratch of a pen. So, too, it was with the AMERICAN CINEMATOGRAPHER. The time has come, however, for those who wish to be just and accurate to designate the camera artist as *cinematographer*. A rose by any other name may be just as sweet, but to call a cinematographer by the name of "cameraman" is not so acceptable.

Many Thanks, Miss Gregory

¶ Many thanks, Miss Gregory, for the speech over KFI that told millions of listeners-of the responsibilities of the cinematographer —to whom he no doubt is known, in line with the foregoing writing, as "cameraman." Your message, Miss Gregory, was well timed and placed. It was heard by more than you may well suspect. This publication has heard reports of it from many different sources, and all of those reports have been agreeably commendatory. May the time come, Miss Gregory, when you may make more speeches on the cinematographer—yes, even the time when the cinematographer may be known over the entire country as a cinematographer, and not as a cameraman.

Dan Clark, A. S. C., has left on a trip to Yosemite for the filming of the latest Tom Mix production for Fox.

* * *

H. Lyman Broening, A. S. C., has completed the Associated Arts production, "Drusilla Gets a Million", directed by F. Harmon Weight with a cast including William Humphrey, Martha Mattox, Mary Carr, Kenneth Harlan and Priscilla Bonner.

* * *

Faxon Dean, A. S. C., has finished "Coming Through," a Paramount production, starring Thomas Meighan and directed by Eddie Sutherland. Philip H. Whitman, A. S. C., went from New York to Birmingham, Ala., to work with Faxon on location scenes.

* * *

Charles G. Clarke, A. S. C., is photographing "Friendly Enemies," a Belasco production, which George Melford is directing. Weber and Fields are making their first appearance in a feature production in this vehicle, not to mention a short comedy they made some ten years ago. The veteran comedians, it is said, are proving a boon to the production staff and have exhibited a sincere willingness to learn the ways of the camera, despite their experience of more than two score years on the stage. Some excellent sets are reported as being in the production.

* * *

Arthur Edeson, A. S. C., has returned from New York City and will photograpb Sam Rork's latest production at the United Studios, Hollywood.

* * *

Tony Gaudio, A. S. C., has finished filming "Declasse," Corrine Griffith's latest feature.

* * *

Fred Jackman and Floyd Jackman, both A. S. C. members, have returned from the desert wilds where they had been on location for several weeks for the filming of scenes for the latest feature in which "Rex" is starred. They are more enthusiastic than ever concerning Southern California weather. By the way, world in general is warned not to speak disparagingly of the great Southwest's clime in the presence of the brothers Jackman. Ask Reggie Lyons—he knows.

* * *

King Gray, A. S. C., completed "Speed" in time to be the recipent of general congratulations over the coming of another heir to the Gray family. How about the cigars, King?

* * *

Victor Milner, A. S. C., is filming R. A. Walsh's Paramount production, "The Spaniard", in which Ricardo Cortez is starred.

* * *

Harry Perry, A. S. C., is photographing B. P. Schulberg's latest production at tbe F. B. O. studios.

* * *

Henry Sharp, A. S. C., is chief cinematographer on Douglas Fairbanks' "Don Q", now in production. For many years prior to the death of Thomas H. Ince, Sharp was chief cinematographer at the Ince studios in Culver City.

* * *

Sol Polito, A. S. C., is busy with the cinematography on the latest Hunt Stromberg production.

* * *

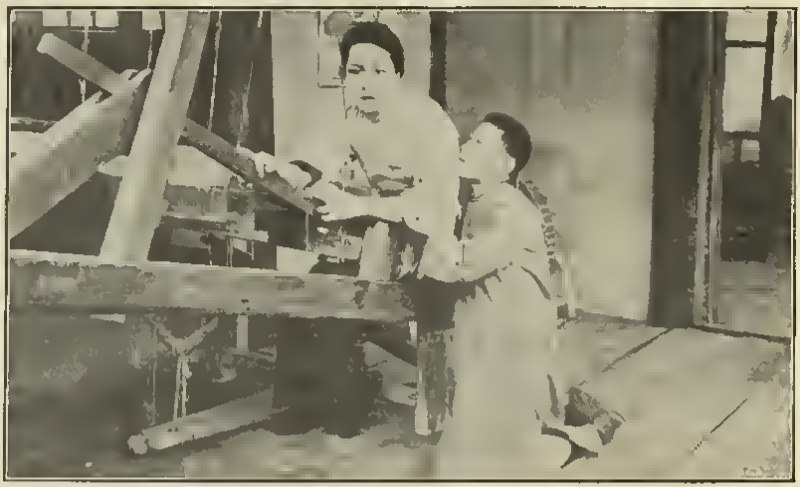
E. Burton Steene, A. S. C., turned host during the past month in New York City, and guided L. Guy Wilky, A. S. C., to the special celebration at the Green Club Room in the honor of D. W. Griffith; and vouches for the report that Griffith was the only one to eat dessert, it being apple pie. Philip H. Whitman, A. S. C., was unable to be present, due to his siege of "flu". Wilky is in New York for the filming of William de Mille's latest production.

* * *

Charles Van Enger, A. S. C., has completed the cinematography on "The Phantom of the Opera',, which he photographed for Universay by virtue of special arrangement with Warner Bros.

Film Production in the Far East

A. S. C. Member Gives Insight *into* Efforts *in* China *and the* Orient



A scene from production made in China. Helen Wong is the star.

An interesting report on motion picture production conditions in China and the Orient is given by Herford Tynes Cowling, A. S. C., who recently returned from that part of the globe on his latest trip around the world.

"Shanghai," Cowling states, "is fast becoming the Hollywood of the Orient with its upward of a dozen producing studios all of which are operated by the Chinese themselves except one which has not yet begun producing; and I don't think ever will, owing to the character of the laws governing the control of actors. So far very few popular 'stars' have been developed, but the foremost of them is a Chinese girl, named Helen Wong, who has to date made about six pictures, four of which were for the Star Moving Picture Company, and two with another production unit, the last of which she was working on when I left Shanghai. Some of her pictures are—The Two Orphans, The Grandson, Her Sacrifice, The Lovelorn Wife. All of these are based on Chinese legends. As I understand their scheme of operations, most of the stories are familiar to the Chinese people and require very little use of titles.

Girl Has Talent

"I saw her at work at the Star Studio as well as a good many other actors at various other studios but Helen Wong appeared to have more talent in this particular line than any other that I saw.

China, Japan, India

"China is running Japan a close second in the production of film now, with India well in the race. There are over two dozen producing companies in India and Burma alone, prominent among which is the Burma Film Co., of Rangoon, Burma, which is producing chiefly comedies.

"Long Runs"

"I visited a number of theatres in the largest cities of India which were showing foreign made pictures, chiefly American, but found

(Continued on page 19)

Tells World about Cinematographers

By Ena Gregory

Wampas "Baby Star" Broadcasts Merits *of* Man *behind* Camera *over* Radio Station

Ena Gregory, one of the Wampas Baby Stars of 1925, *broadcast the following speech over KFI, the Examiner, in connection with the fourth annual ball of the Western Motion Picture Advertisers, held February 5th at the new auditorium, the Ambassador, Los Angeles:*

There is one branch of the motion picture industry that I would like to mention which thus far has not been given the credit it deserves. This is the photography in pictures. In the past we have had famous motion picture players including men, women and children. We have had famous directors and we have had famous authors. They have all been more or less advertised. Wherever the picture is shown the newspaper advertising, the press stories and the lithographs all say who directed the picture, who played in it, and who wrote the story. But as a rule there is very little mention made of the silent figure who stood behind the camera and photographed the picture.

I sometimes feel that we all fail to realize at times that the entire motion picture business hinges on nothing but photography. Without the camera there would be no motion pictures. The all-seeing eye of the camera is the pivot that is

ENA GREGORY

responsible for this great American art. But it sometimes seems that the camera man is the one lone unheralded figure of whom very little is known outside of the studios. To the cameraman is given the full responsibility of properly transferring the drama or comedy or historical event to the screen. The success or fate of the picture is in his hands. The director may be the best in the business, the star may lead the entire list in popularity and the author may be a Shakespeare, a Kipling or a Tarkington, but unless the cameraman gives the proper exposure to the film and sees that the stage and subjects are properly lighted there will be no picture, no matter how much money is spent otherwise. An expert cameraman must have that rare combination of the artist and the technician developed to the ultimate in his makeup in order to be successful.

Any famous star with flawless beauty and perfect features will appear very unattractive unless she is photographed properly and on the other hand a very homely man or woman can be made to appear very good looking with expert photography. When a director works, any one in his vicinity can see what he is doing. The same holds true of acting. Onlookers can observe how it is done. But with the camera no one knows what is going to show on the film except the man who is turning the crank.

If you come to the Wampas Ball Thursday evening at the Ambassador and while gazing at hundreds of the famous stars, someone points out a modest looking man and casually remarks that he is a cameraman, just try and remember for an instant that he is one of the really great factors in the great art of motion pictures.

CUTTING COSTS WITH LENSES

(Continued from page 6)

for motion pictures. Depth of focus is not essential; neither is marginal definition, but shadow quality and speed are essential — its focal length above three inches.

The American Society of Cinematographers will welcome a demonstration of any new photographic lens or piece of photographic equipment that will give progress to motion picture photography.

When New York Was Treated *to an* Eclipse

By Philip H. Whitman
A. S. C.

Few things can happen in a city the size of Greater New York resulting in the complete haulting of the huge wheels of commerce. Yet on the morning of January 24th between the hour of 8:30 and 9:30 something did occur with exactly that result.

It was a total eclipse.

When totality came every man, woman and child, and there are a few of all three varities here, stopped everything they were doing and gazed skyward. Burglars, thugs, pickpockets, theatre ticket brokers, the New York Stock Exchange and the prohibition agents all forgot to take advantage of the darkness and joined in the neck craning. They were amply rewarded as a perfectly clear day made the eclipse visually perfect.

Many Cameras

It would be interesting to know just how many cameras, both still and motion picture, were pointed at Old Sol during the morning. Suffice to say there were thousands. Scientists, newsmen and commercial houses all report excellent photographic results. Even the writer made a successful attempt at the thing. Well that's that. They tell us that the next total eclipse is due in the year 2025. Get your cameras ready, boys!

THE ECLIPSE IN THE EAST

Here is the eclipse as seen from the roof of the Famous Players-Lasky Long Island Studio. Philip H. Whitman, A. S. C., is shown at the camera....Yes, it was cold, the temperature being about five degrees above zero.

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TAKING A COAL MINE'S PICTURE

(Continued from page 8)

were headed for the very center of the earth and would never get there. We almost didn't!

With a terrific bump the cars came to a dead stop although most of us kept going and landing on various parts of our anatomy against the sides of the shaft. Coupled with this little surprise most of our lights went out. It was black. Picking ourselves up and hastily comparing notes we found no casualties, and, relighting our lamps, went forward to investigate.

"A rockfall," casually remarked one of the miners.

Mine's Hospitality

And so it was. About three tons of rock had fallen on the track which had resulted in the derailment of the first car and our undignified exit from the others. It was a case of all hands to if we were to continue our trip and as we tugged and sweated removing the huge blocks of slag from the track I wondered if the rest of the roof would let go and bury us all alive.

When the rock fall occured it took with it the signal wires which connected with the cable house. We were absolutely cut off from the outside world. It was at this monment that I reviewed my life and thought of all the mean things I had done. If I ever got out of this black hole I was firmly resolved to become a Billy Sunday or to otherwise show proof that I had turned over a new leaf. Finally we got the track clear, repaired the signal line and started again, and this time without mishap. What a relief when we reached the end of the main slope where electric lights gleamed and gave forth a certain sense of security after the inky night through which we had passed. Here our cars were hooked on to an electric engine, our spot lights connected to the line and away we went making pictures.

Ten Miles Underground

The Newcastle mine boasts no less than ten miles of underground workings all of which we covered in making the runaway scenes. Think of being ten miles from the mouth of the mine and perhaps a thousand feet straight down from the surface of the earth! Here we were able to sit up and observe the surroundings as we rushed madly through the narrow channels. Around sharp curves, across switches leading into the byways and always going down, down ,down.

White Coal Mine

I had always pictured a coal mine as being dirty and black but in this mine the floor, walls and ceiling were almost pure white. This we found to be the result of spraying with lime dust. This spray covers the fine coal dust and keeps down the "damp" so that should a fire occur no gasses would form, thus averting a disaster. I sincerely hoped, as I glanced at the flying walls, that the men had made a good job of it on their last spraying tour.

Now we make a stop at the big generator room which is located about the middle of the mine. Here we had our lunches and water was obtainable. It was quite an experience—having lunch in the depths of a coal mine. We all enjoyed it, nevertheless, and after the remaining scenes were taken, we were again whisked to the cable line, hooked to it and commenced our upward journey. This time our speed was greatly diminished as the miners were on the alert for addition rock falls. As we passed the scene of our recent thrill I, for one, wished we were making more speed. It wouldn't be pleasant if three or four tons of rock decided to let loose just as we were under it. At last we saw a distant spot of light which gradually (it seemed hours) grew nearer and nearer.

Then it is too good to be true. We are up and out into the open air. We take a few long breaths. How good it is to again be *on* earth instead of *in* it. I think I must have jumped out of that coal car before it even had a chance to stop.

Well, we are back in New York and the sun shines or the snow falls, it rains and everything is normal again. We are a long way from the Newcastle mine and those few moments when we were cut off from the outer world down there in the bowels of the earth. Strange to say I haven't become an evangelist or anything. I am just wondering what will be the next adventure for "ART'S SAKE."

RECOGNITION FOR THE CINEMATOGRAPHER

(Continued from page 9)

"Peter Pan" and many others have come trouping by filled with a strange mystery of light and shadow which has added greatly to the pictures and to those playing in them. And with "Ben Hur" still undergoing the rigors of foreign production, there is the promise of beautiful and startling effects, photographically as well as otherwise.

However, although the cameramen can creat artistic effect in scenery and with men, their real difficulties and their real achievements are with the women of the screen. Many actresses keep the same cameraman year after year. Tony Gaudio has been with Norma Talmadge for four years and Charles Rosher has been with Mary Pickford for seven years. Rosher's years have been spent in studying Mary and the various lighting effects best for her and, as a result, in "Dorothy Vernon," which was released about a year ago, many beautiful scenes and effects of startling beauty were revealed. In fact, it was typically a photographic picture.

Rosher, instead of lighting the set and figures with the same lights, had one arrangement for the set and another for Mary. This created a depth not accomplished in any other picture. "Charlie's secret" is what Hollywood terms the manner in which Rosher films Mary. His method of lighting her, which makes her personality fairly radiate beauty, is something he does not impart to even his best friends. Nearly everyone knows that he avoids the right-side close-up and understands certain other points like that, but for the rest even Mary can only guess.

Mary Pickford is practically the ideal camera type. She has the required oval face with eyes set well apart, and her features are well formed. Most of the others are not so easy.

Probably one of the most monumental film struggles in history was the creating of a 16-year-old Laurette Taylor for "Happiness." Miss Taylor has all the poise of a woman of —well, not 16, at any rate. She has womanly curves, and womanly curves are the bane of the cameraman.

Chester Lyons, who did the filming of "Happiness," spent one-half of the time in dispair of obtaining any sort of results and the rest in a state of ecstasy over the beauty of Miss Taylor's acting.

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the art of photography has increased the power of screen is the bringing to its ranks other excellent mature actresses. In the old days, when the screen was in its sharp and merciless beginning, it was impossible for any but very young and beautiful girls to appear upon it.

Now, however, the lady with the double chin and large hips can have them disappear under the magic of camera technique. The girl with the prominent jaw has the spotlight aimed at her from the floor, molding the objectionable feature until her jaw has the soft and yielding curve of a small-chinned subdeb. The girls with light eyes which fade into the background and join the ordinary scenery if ordinary lighting is used, have a magenta screen placed over the lens. This acts as a filter for the color of the eye and opens the iris. This discovery of the effect of colored screens on the human face has helped immensely. Yellow screens, for instance, eliminate spots and blemishes which make-up will not cover.

Individual features have to be treated differently. The tendency to a bulbous nose possessed by Norma Talmadge has caused Tony Gaudio to light her face from one side, which creates a narrow line of light down the nose and leaves a shadow on one side which makes it appear slender. Anita Stewart is troubled with a knob on the top of her nose and the light has to come from the front to flatten it and make it appear small. If it were lighted from one side or from above that knob would become the highlight of her whole face.

Naturally, all cameramen are not Tony Gaudios or Charlie Roshers, just as all actresses are not Norma Talmadges and Mary Pickfords. There are many cameramen whose main usefulness lies in the turning of the crank, and who have no ability for artistic effects. But the last few years have seen a remarkable change in the beauty of photography and this change is due to the cameramen who have learned how to capitalize the dramatic effect of lights and shadows.

PROJECTIONIST CONTROLS STAGE OF EXHIBITION

(Continued from page 4)

as the seats, orchestra or box office.

All the efforts of players, director and cinematographer are registered on the film and this film is finally turned to the projectionist for presentation in the theatre.

No one can intelligently dispute the importance of your position of projectionist. The screen is your stage and you are the stage director. So it certainly behooves you to present your production in the best manner possible.

FILM PRODUCTION IN THE FAR EAST

(Continued from page 13)

they were all playing to very small crowds, while the native theatres show their crudely made native dramas and comedies to packed and overflowing crowds. One film that I saw had been running three months steady in one theatre and was crowded every night. Their prices were slightly less than the theatre showing foreign film. The producer told me they were making money and expected to go ahead with production as fast as they could get equipment to produce as well as to train actors and get their stories into shape.

"The chief appeal seems to be that the native *understands* locally produced pictures while the uneducated class of natives only attend foreign produced pictures as a matter of curiosity and excitement whenever the wild west type of picture is shown and in the case of serials. Taking the orient as a whole, I

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should say that less than two per cent of the population can read any known language. You can readily see the necessity of producing something they can understand without reading titles if they are to become interested in moving pictures as a matter of entertainment. They have any quantity of legends which make excellent film stories when produced, and which stories they are familiar with from childhood as we are familiar with the story of Rip Van Winkle. Consequently, it is obvious that a film based on folklore and legend would have an infinitely larger and more far reaching audience than a story based on the necessity of reading titles to understand.

"My experience in observing audiences while comparing two types of pictures left very little doubt in my mind that the great bulk of oriental people would soon have very little interest in American produced film when they have the opportunity of seeing locally produced stories. Of course, there is always a small percentage of the people who are educated enough to read English titles or titles translated into some local language. However, my personal opinion is that even the majority of this class does not now and never will understand the phases of American life upon which the average American drama is based and the greater part of a story of the average American production goes entirely over their heads. This is borne out by the fact that they like best the spectacular production and pictures having considerable action in foreign produced films.

"I predict a great future in the production of moving pictures in the Orient and I can think of no way that film could be produced in this country to satisfy the oriental mind unless they be produced entirely for the Orient and based *on their own stories.*"

Value *of* American Film Exports Reaches High Figure

American-made motion pictures encircle the globe, and are shown in practically every country in the world. Less than a dozen countries of minor importance, out of more than a hundred markets, were not on the list of customers to whom America exported direct shipments of motion picture films during the first nine months of 1924, says a statement just made public by the Foreign Commerce Department of the Chamber of Commerce of the United States. Wherever American films

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are shown—from Norway to South Africa, from Portugal to Japan — American-made motion picture machines are found.

" During the first nine months of 1924," says the statement, "government statistics show that we exported $6,545,000 worth of motion picture films — 174,000,000 feet. About three-fourths of this amount was exposed films—negatives as well as positives—128,000,000 feet, valued at $5,526,000. The quantity is over 17% greater than the 109,000,000 feet exported a year ago.

"The 6,000,000 feet of negatives were valued at $1,070,000 while the 122,000,000 feet of positives were worth $4,456,000.

"Our best markets for the negatives were England, France, Italy, Mexico, Germany and Argentina, while our best customers for the positives, ready to be exhibited, were Canada, Australia, England, Argentina, Brazil, Japan, Mexico, Cuba, France, New Zealand, Denmark, British South Africa, India, Chile, the Phillippines, Sweden and Spain. Some of the out-of-the-way places buying American films included Esthonia, Latvia, Hejaz, Siam, Abyssinia, British East Africa, Portuguse East Africa, South Sea Isles, Sumatra, Java and Madura.

"During the nine months of 1924 we exported 795 motion-picture machines, valued at $299,581, an average price per machine of $377.

"The statistics for the same period of 1923 show that 945 machines, valued at $189,198, the average price being $200. Although we exported 150 fewer machines in 1924, a decline in quantity of 16% below 1923, yet the value in 1924 was $110,383 higher, a gain in value of 58%.

William Beaudine Elected *to* Head M. P. D. A. During 1925

The Motion Picture Directors Association held its annual election of officers Monday evening, February 2, 1925. The following members were elected to serve as officers for the coming year:

Director, William Beaudine; Assistant Director, Harry L. Franklin; Technical Directors, Thomas Ricketts and Henry Otto; Secretary, Harold Shaw; Treasurer, Murdock MacQuarrie.

The members serving on the Executive Council, which is the governing body of the organization, are as follows: George L. Sargent, Thomas Ricketts, Henry MacRae, Fer-

dinand Earle, Wilfrid North, Henry Otto, Edward Laemmle, Frank Cooley, Norval MacGregor, Harry L. Franklin and Clarence Badger.

West Coast Offices Opened *for* Goerz Raw Stock

The Fish-Schurman Corporation has opened offices in Hollywood at 6331 Santa Monica Boulevard, where they will handle Goerz film raw stock, for which they are the agents.

The Goerz line, which the Fish-Schurman organization is introducting on the West coast includes negative, positive and panchromatic.

Ferdinand Schurman, president of the Fish-Schurman Corporation has been in Los Angeles for some time, handling affairs incident to the establishment of the Pacific coast offices.

Gundlach-Manhattan Announces New Lens *on* 40th Anniversary

Gundlach-Manhattan Optical Co., Rochester, N. Y., observes the passing of its 40th anniversary in optical manufacture and development with a new catalog, just off the press, said to be the most complete and attractive in content matter and illustration ever published by the house of Gundlach, which was established in 1884 and is therefore one of the oldest in the optical manufacturing industry in this country.

After illustrating and describing its famous Turner-Reich anastigmat family, headed by the Convertible Turner-Reich Anastigmat F. 6. 8 the new Catalogue covers in detail the complete line of Gundlach anastigmat, process and portrait lenses, and the many styles and sizes of Korona hand and view cameras, including the new Korona Pictorial View with telescopic bed, the Panoramic View and Banquet Cameras, etc.

Other optical instruments illustrated are Turner-Reich binoculars and miscroscopes, Radiant Projection lenses, and the ultra-rapid motion-picture camera lens, the "Ultrastigmat" F. 1. 9.

Two entirely new lenses now announced for the first time are members of the Gundlach "Radar" family: Radar Telephoto Anastigmat F 5. 6, a rapid lens for the use of those desiring to obtain large, close-up images of birds and other small objects which forbid placing the camera too close to the subject; and Radar Extreme Wide Angle Anastigmat F. 16 which is intended for extremely close work of all kinds. There is also a new Gundlach Portrait Lens, Series B Gundlach Portrait F. 4; and the Hyperion Diffusion Portrait Lens F. 4 which is a convertible lens with three useful focal lnegths.

John Arnold, cinematographer for King Vidor, who is directing "Proud Flesh," for Metro-Goldwyn-Mayer, was almost asphyxiated recently when he was strapped to the back of a taxicab to film some scenes while on location in San Francisco.

Speed! Speed! Speed!

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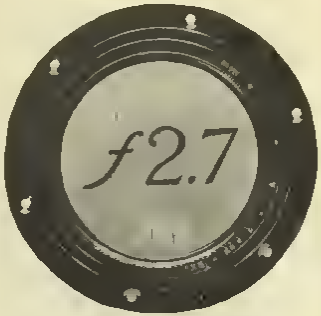

CARL ZEISS

Carl Zeiss, Jena, have purchased a new lens—a Tessar, with a working aperture of f:2.7.

Combining the well known Carl Zeiss quality with the greatly increased light gathering power of f:2.7 means an objective for motion picture photography that is revolutionary—a lens that will produce results under the most adverse conditions.

Following are the focal lengths and prices:

Focus	*Standard mount*	*Focussing mount*
1⅜ inches	$40.00	$47.00
1 9-16 inches	40 00	47.00
2 inches	43.00	50.00
3⅛ inches	51.00	58.00
4 inches	64.00	71.00
4¾ inches	72.50	82.50

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The Shot *and* How They Got It

Photographs from Fred Albert.

Upper photograph shows cinematographers representing the Government and the leading newsreel companys shooting the effect of a crash of an airplane speeding one hundred miles per hour and dashing itself against a concrete wall. These tests were made to determine the cause of fire to an airplane in the course of an actual fall.

Photograph on page 25, shows, in graphic detail, the result. The plane was stripped of its wings to prevent lifting itself into the air and was speeded down a runway about a half mile in length with its motor running full blast, later crashing against the concrete wall at the end of the track. Pieces of the propellor were found later a full city block away.

These tests were staged at Wilbur Wright Field, Dayton, Ohio.

Educational Phases *of* Motion Pictures Discussed *by* H. T. Yates

A concise treatise on the stability of the motion picture industry is contained in an educational bulletin issued by Herbert J. Yates, managing director, Consolidated Film Industry, Inc. The bulletin, in part, follows:

"The test of any great industry is the investment rating of the stocks and securities of its leading companies. The Motion Picture Industry has returned to the investor from its large and well-managed companies dividends proportionately as large as other great American enterprises.

"While it is true that money has been lost in the Motion Picture Industry, it is likewise a fact that millions of dollars have been lost in oil, in railroads and in every other industry by those who speculated on slim chances or invested unwisely.

"Particularly in their early stages and due to the magnetic power of their rapid growth, the typical American Industry has in most instances served as the basis for the unscrupulous operations of flim-flammers and get-rich-quick promoters, who have preyed upon a credulous public, mismanaged their affairs and often given an unstable appearance to an industry which is really instrinsically sound.

"Those who have been in the Motion Picture Industry from the beginning and who have been determined to conduct their businesses along sound commercial lines must review the gradual elimination of the flim-flammers and the get-rich-quick promoters with pride. They have seen a basically sound industry push itself through all such obstacles to a recognized position of stability.

"The Motion Picture Industry is captained by able business executives, men who are imbued with the idea of building a permanent corporate institution rather than with the sole purpose of personal aggrandizement. The industry has its geniuses — great organizers — and the leaders of its large companies are men of high caliber easily on a par with the leaders in other great American enterprises.

"There can be no argument as to the benefits that the public throughout the world has derived from Motion Pictures, not only as a form of entertainment, but in

every conceivable way, especially along educational and intellectual lines. In these respects they are more powerful and far-reaching than the daily papers or works from the pens of the greatest novelists.

"Motion Pictures have a general appeal to people of all ages, all classes and in all countries regardless of political or religious beliefs. The leaders in the industry know the truth of this statement, and furthermore they know that in proportion as they serve the public and put forth their efforts for bigger and better and more enlightening pictures, that in the same measure will be their success.

"Therefore, aside from the money-making possibilities in Motion Pictures there are those who cherish the ambition of supreme achievement, whether it be art or drama or better service to the public. The now established policy of striving for better and finer pictures and more beautiful prints, and of accomplishing greater objects in the industry than the mere accumulation of dollars has already had a far-reaching effect.

"This change has been substantial on the part of every factor in the industry, producers, directors, authors, actors, and cinematographers. Especially has the Laboratory branch of the industry undergone a complete metamorphosis and has evolved from a haphazard, anything-will-do basis into a highly specialized, technical science and art that is actually a complete business in itself.

"Very rapidly the leading producers and distributors are beginning to realize that the laboratory branch of the industry is of extreme importance in the successful outcome of their work."

E. B. Du Par, A. S. C., is at Truckee making "Tracked North," with Rin Tin Tin, June Marlow, Dave Butler and Mitchell Lewis, for Warner Bros. Herman C. Raymaker is directing. The company numbers 25, with two wind machines and two generators.

Gilbert Warrenton, A. S. C., is filming a comedy of feature length at the Christie studios. This is said to be the most ambitious production that the Christie organization has put forth in its successful history.

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